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plays a structural part in his composition.

In his recent decoration for the United States Court House at Cleveland, Ohio, he adds a new quality to this admirable equipment, or, to speak with greater precision, a quality that appeared in his early pictures and of late has been suppressed, perhaps in the effort toward that composure and balance which are indispensable to the dignity of mural decoration, a quality for which spiritual fervor is as good a designation as any, perhaps.

His subject is "Law." The central figure symbolizes the power of the Law,

the Suppliant at her knees, the Advocate in his black robes, the Angels in the background in gleaming white, the impressive figures of the Law Givers of history, the group of Evil Doers in the foreground, combine in a thoroughly architectonic arrangement and also convey a direct and interesting idea. No description of the composition serves, however, to evoke the impression given by the action of the individual figures and by the force of the drawing throughout of this imprisoned ardor, expressing itself through forms of singular simplicity, beautiful abstractions that nevertheless are emotive with inner fire.

## THE MEDITERRANEAN

BY ELMER E. GARNSEY

**A**THENA'S sea, all gemmed with flashing foam,  
 Thine island-cinctured realm, Poseidon,  
 Sea of the Greeks who built the Parthenon,  
 Ulysses' sea, surge-roving to his home,  
 Sea furrowed by the clanging fleets of Rome.  
 The planets' mirror, burnished by the sun,  
 Kissed by the moon who clasped Endymion,  
 With temples rimmed, and girt with tower and dome.

Of thee was Beauty born, and she is thine,  
 Carved in thy marbles, builded by thy shore;  
 Thy billows weave the maze of sinuous line,  
 Enmeshed in thee is magic color's store;  
 Art has no country, yet its coasts divine  
 Thy tides of beauty lave, forevermore.